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L. RAMANN'S "FRANZ LISZT."

BY FR. NIECKS.

(Continued from page 123.)

HAVING discussed the biographer's treatment of Liszt as a pianist and composer, we will now turn our attention to her treatment of him as a man. Here again one cannot but regret Miss Ramann's anxiety to represent her hero as one perfect in all respects and at all times. But in painting an ideal instead of a real Liszt, she missed an opportunity of placing before her readers an instructive, encouraging, and elevating example of a truly noble character. Why have recourse to concealment and palliation? No life as a whole could better stand a thorough scrutiny than Liszt's. Indeed, the revelation of the man's weaknesses and lapses makes the triumphant struggle with the vanities of this world the more glorious, and brings out his greatness and loveliness the more distinctly. St. Augustine does not become despicable to us through the sins of his youth and early manhood.

The discussion may be fitly opened by Miss Ramann's summing-up of Liszt's character. "The great artist and the great man," she writes, "are as out of one mould. His qualities as a man had the same brilliant colouring as his artistic ones. Nowhere was there mixed with them anything little, still less anything mean, and whatever romantic reflections his personal life of this period [the virtuoso period, 1839—1847] casts, however numerous the anecdotes and stories about him that are in circulation, not one of them bears the trait of meanness. His human qualities show in the iridescence of eccentricity so much beauty, nobility, and grandeur, that even the passions of his temperament, which at this period followed their bent unchecked, demand from judgment a different light. They gave them such an impress of the charming, poetic, and *distingué*, that they seemed to have sprung rather from the kindling of the imagination than from the mere impulse of the senses. Yes, however strange it may sound, they shone with a resplendence which competed as it were with that of the virtuoso, and was as much praised as celebrated over all lands, so that not very long ago a personage of the highest rank could ask in his more immediate court circle the question, 'Who is greater, Liszt the man, or Liszt the artist?'"

Now, there can be no doubt about the radical nobleness of Liszt's character, and we may, I think, also grant that he never did anything mean. But it is impossible to concede with equal readiness that he never did anything little, and that his eccentricities were always of an admirable kind. On the contrary, in his earlier years he gave way too readily to whims which sometimes were more like those of a spoiled child than of a man of genius. I will say nothing of what people called—perhaps not appositely—his charlatanism, but illustrate my remark by some stories told by Miss Ramann. The scene of the first story is the house of one of the Counts Wielhorski in St. Petersburg, and the occasion an orchestral *matinée* (in 1843), at which the Grand Duchess Helena Pawlowna and other august personages were present, and at which Liszt was to play Beethoven's E flat major Concerto. He arrived in proper time, but when his turn came could not be found. It was not till many other items of the programme had been performed that he made his reappearance. The anxious host, on seeing him enter a side-room with the Princess Menschikowa (*née* Gagarina), ran up to him, exclaiming excitedly: "*Grand Dieu, M. Liszt! que vous est-il donc arrivé? Les Grand-duchesses sont très choquées!*" Liszt's nonchalant reply was: "*Mille grâces, M. le Comte! Peccavi, peccavi! Mais y avait-il donc quelque possibilité de résister à la trop aimable invitation de Mme. la Princesse de faire avec elle une petite tournée printanière dans sa voiture?*" The next story must be told in Miss Ramann's own words, for her way of telling it is characteristic of her point of view. "Before bestowing upon Liszt an order the king [Frederick William IV. of Prussia, in 1842] sent him through one of his aides-de-camp a ring with brilliants. Brilliants were the customary present given to virtuosos by the court. Liszt ranked higher than all virtuosos; that he knew, and that the world knew. Moreover, he was a representative of the profession of artists and virtuosos, for the higher position of whom he stood up. The present of the king placed him in a line with the generality. This irritated him, and he felt it as an affront. Angrily he threw the little case behind the side-scenes, and exclaimed: 'What need have I of this sort of thing?' Before the cavalier had yet comprehended the occurrence, a lady rushed from

behind the side-scenes and handed him the case with the words: 'Herr Liszt, out of pure joy you let the joy fall out of your hands.' This presence of mind of Charlotte von Hagn restored his own self-possession with equal rapidity, and turning to the cavalier he said: 'His Majesty is very gracious towards me.' But to the celebrated actress he made a respectful bow, and, drawing her hand to his lips, said: 'Such a beneficent hand one must bless and kiss.' The case, however, he did not take. The actress gave it before his departure to his secretary Belloni." If these two stories show a lack of manly self-restraint, the following one is an example of strange perverseness. In the journal *Das Rheinland* appeared a *Sendschreiben Liszt's aus Berlin*, in which the Berlin musical world and society and also his friend Charlotte von Hagn were ridiculed. The letter was not by Liszt, but by a Berlin writer of the name of Ad. Glasbrenner. As this, however, was not known, he was coldly received at the first *assemblée* after the publication of the squib. Surprised at the nature of the reception he inquired about the cause of it, and when he was told protested that he had no knowledge of or part in the letter. But he felt hurt that he should have been suspected, and on Charlotte von Hagn exclaiming excitedly: "You must disclaim it!" he replied proudly: "I must? The letter is not by me—I shall not disclaim it." And had it not been for his friend Count Felix Lichnowsky, who got Liszt's secretary to send a few lines to the Augsburg *Allgemeine Zeitung*, it would not have been disclaimed.

When about ten years ago I confided to Liszt that I was going to attempt the life of a musician, he earnestly warned me not to write *une biographie de canne et de tabatière*. The advice was excellent, but it is so only if rightly understood. By all means let insignificant trifles be ignored, and thereby silliness and frivolousness avoided. On the other hand, however, the biographer has to be careful not to lose touch with reality, and swerve into the domain of imagination and rhetoric. Liszt himself has set in this respect a very bad example in his interesting and brilliant book on Chopin, and Miss Ramann does not keep altogether clear of the same fault. What she calls "the dark sides of Liszt's character" are alluded to only in passing, and shown through coloured veils or enveloped in clouds. "In all towns, in all countries, whither he turned his steps," the authoress writes in one place, "the creative power of his playing, accompanied by the genius of his great and beautiful nature, called forth an enthusiasm which not unfrequently could find its expression only in the form of intoxication so significantly designated by the German language with '*ausser sich sein*' [to be out of one's self]. It was no longer a question of music alone: it was a question also of the rare man. The celebration of his person was added. In ever-increasing dimensions it surrounded his coming, staying, and going, with a festive pomp of intellectual incitements and humane works of charity, mingled with poems in his praise, with serenades, illumination, and banqueting. In the background there flitted here and there, now in shadowy, now in palpable form, little romantic episodes, which, according to the position of the sun of the temperament, were short as the day or short as the night, or as both together. This was the other side of the concert period of the artist. To depict it is the work of a poet, and it must be left to poetry to master this subject-matter with its scenes, situations, episodes, and romances, which are rich in epic, lyric, and dramatic motives. Biography must content itself with only indicating these accessories, which, when enlarged upon, only too easily lead to chronicling, and would hide the thread which nevertheless all through at one with the artistic

aims of this genius neither broke nor became entangled, and which to keep visible and make manifest must in view of the serious mission of such a one remain the first and last task of the portraiture of his life." Here we have not only a specimen of Miss Ramann's practice, but also of her theory of biography, which certainly cannot be accused of being unduly realistic. Another allusion to the dark side of Liszt's character is to be found in the following passage. "In Gibraltar the storm continued [Liszt had experienced a storm at sea on the way from Cadiz], but besides the great concert successes there were the waves of his life of pleasure which here surged around him. As in Moscow in the vortex of a society of frivolous young men eager for enjoyments, so he moved here in a circle of for the most part foreign diplomatists, who seemed to pursue an aim of life similar to that of those." Miss Ramann treats Liszt's connection with the Comtesse d'Agoult (known in literature as "Daniel Stern") with reticence as regards facts, but freely as regards imaginative interpretation. Reticence in relationships of this kind, but reticence as regards interpretation as well as facts, is desirable for more than one reason, one of them, the most frequently ignored, being the insufficiency of knowledge outsiders can have of the real state of matters. A reading of her *Souvenirs* and of George Sand's letters to her give one the impression that the Comtesse d'Agoult's was not a particularly admirable character—vanity and *préciosité* seem to have had too large a share in it. Still, I would hesitate to regard as a solution of the problem so simple a proposition as this: She threw herself upon Liszt, and he was too chivalrous a man to reject her. By the way, who is responsible for the following story? The countess would not tell it. And it is impossible to suspect Liszt of having spoken the words reported in the presence of, or repeated them to, a third person. Who, then, could have knowledge of the scene? "A personal meeting took place once more in later years; it was brought about by the countess, who, it seemed, was anxious to draw a smile of approval from his lips. She had written a part of her *Souvenirs*, and wished to read it to him and get his opinion on and a title for the book. He came. She read. He listened in silence to about thirty pages. Then he rose suddenly and flung at her the words: '*Un titre, Madame, pour vos Souvenirs? En voici un: Poses et Mensonges.*'"

Now, do I wish for scandal-mongering, complaisant detailing of spicy anecdotes and piquant episodes, true or invented? Certainly not! What I ask is a frank acknowledgment of the faults as well as of the virtues, a faithful picturing of the characteristic shadows as well as of the characteristic lights. Of what use is a touched-up photograph if I want a likeness? Of what use the representation of a life full of intensest passion and fiercest contrasts painted *à la* Fra Angelico or *à la* Watteau and Lancret? Liszt's nature was like that of Faust of whom Mephistopheles says:—

"No earthly meat or drink the fool suffices:
His spirit's ferment far aspieth;
Half-conscious of his frenzied, crazed unrest,
The fairest stars from Heaven he requireth,
From Earth the highest raptures and the best,
And all the Near and Far that he desireth
Fails to subdue the tumult of the breast."

And The Lord's reply is as applicable to the youthful Liszt as to Faust:—

"Though still confused his service unto me,
I soon shall lead him to a clearer morning."

Liszt's capricious temper and wild escapades had their

origin in two causes: his guideless youth and his genius. The restless urging of the latter denied him the happiness of finding satisfaction in the accomplished and the applause of the public. And the impossibility of attaining the ideal, and the disgust at the actually attained, caused irritation which led to eccentric behaviour and temporary abandonment to desperate courses. In this urging of his genius we find also the solution of his fits of religious melancholy and enthusiasm. "Our sorrow," says Carlyle, "is the inverted image of our nobleness. The depth of our despair measures what capability and claim we have to hope." And of Liszt we may say as Carlyle says of Oliver Cromwell: "The quantity of sorrow he has, does it not mean withal the quantity of *sympathy* he has, the quantity of faculty and victory he shall yet have?" Yes, and who could doubt at this time of day Liszt's sympathy and victory. At the height of his success he gave up (in 1847) the virtuoso career with its attendant tributes of gold and acclamation, and retiring to a small German town devoted himself wholly to the service of art. Ready to serve everyone, he asked nothing for himself. What a noble monument to the man Liszt, the lately-published correspondence with Wagner! Yet it is but one, though perhaps the most prominent, of innumerable monuments he raised for himself. How severely Liszt judged himself is evidenced by the following scene which took place in 1843 after a concert in St. Petersburg at which he was much applauded. "Accompanied by Adolph Henselt and Youri von Arnold, he was taciturn on his way home. On his arrival in his apartments he flung his mantle to the valet, tore off his dress-coat, and ran excitedly up and down the room, again and again violently and in German (in Henselt's presence he made use of that language) ejaculating: 'I improvised, like a pig! but I can do it better, a hundred times better! I can, I can!' The two friends had the greatest difficulty in calming him." The severity with which Liszt judged himself is brought out still more distinctly in the following quotation from a letter he addressed to Herr von Wasielewski, the biographer of Schumann. This quotation shows also the noble conception he had of the mission of a virtuoso, and, further, illustrates some of my above remarks. "The repeated failures of my performances [with regard to their effect on the audiences] of compositions by Schumann, both in smaller circles and in public, discouraged me from introducing and continuing them in the programmes of my so quickly-succeeding concerts—programmes which, partly from want of time, partly from negligence and weariness of my pianistic '*Glanz-Periode*,' I only very rarely drew up myself, and the choice of which I left now to this and now that person. That was a mistake which I later on recognised and truly repented of when I had learned to see that for the artist who wishes to be worthy of this name, the danger of displeasing the public is a much less one than that of allowing himself to be determined by its whims; and to this danger every executive artist remains especially exposed when he does not with determination and on principle take courage to stand up seriously and consistently for his conviction, and to bring forward the things he has recognised as the better ones, whether they please people or not. No matter then to what extent my timidity with regard to Schumann's pianoforte compositions might perhaps be excused by the prevalent taste of the day, I have, without imagining it, thereby set a bad example, for which I am hardly able to make amends. The stream of habit and the slavery of the artist who for the maintenance and amelioration of his existence and reputation has to look to the patronage and applause of the many, are such a check that it becomes exceedingly difficult, even for the

better-disposed and most courageous—among whom I am proud enough to reckon myself—to guard this better *I* against all the wanton, confused, and, notwithstanding their great number, untrustworthy *Wes*."

It has been remarked that "he who works and *does* some poem, not he that merely *says* one, is worthy of the name of poet." Well, we may confidently greet Liszt as a poet, for he has not only said poems in words and music, but also done poems.

Lovers of music, and especially the admirers of Liszt, owe Miss Ramann a debt of gratitude for her as yet incomplete but thus far masterly-written book. It is decidedly a work of merit which, though wanting in impartiality and here and there too imaginative, may nevertheless enable the reader to form a true idea of the man and artist, if only he keep constantly in mind the biographer's bias. Indeed, it does not require any extraordinary acuteness to see through her sophistries and correct her misinterpretations, for her special pleading is not wily like that of a lawyer, but rather naïve like that of a mother, sweetheart, or wife, who in the all-embracing fulness of her affection holds up for admiration the bad as well as the good. And here I will for the present take leave of reader and author, wishing the latter good speed in her work.

ORCHESTRAL CONDUCTORS.

By JOSEPH VEREY.

THE orchestral conductor is a personage of no great antiquity, and people sometimes wonder how the famous works of past days were performed with success, when there was no prominent "guide, philosopher, and friend," like the orchestral conductor of the present day. But it must be remembered that in the simple combinations of old composers, noble as they are in many instances, there were few of the complications we find in recent oratorios, operas, symphonies, &c., and [therefore, if the individual player did his work with care and efficiency all went well. But we can fancy the utter confusion that might, and probably would, occur in the performance of such an operatic series as the *Nibelungen Ring* or in one of Rubinstein's symphonies, or even in Meyerbeer's elaborate operas. Yet the conductor of the orchestra was only seen in this country about half a century ago. It was in 1833 that a German company appeared in London giving representations of classic operas, and among them was the *Fidelio* of Beethoven. It seems strange that it is only fifty-five years ago that the noblest of operatic works was first heard in England, yet such is the case. Madame Schröder Devrient was the heroine, and opened the eyes of many an English amateur of the time as to the possibilities of grand opera. But why I chiefly refer to the subject is, because when the performance began, Herr Chelard stepped into the orchestra and controlled the musicians as conductor, and the post was then quite a novelty. Hitherto, the duties of conductor, or at least, such portion of them as were considered of any value or importance, were undertaken by the first violin. Consequently in those days the "leader" of the orchestra was a person of more importance than now, although in the increased effects realised in modern compositions there is still plenty of work for the leader of the orchestra. But the duties of the conductor have grown enormously of late years, and to be a really good conductor, a musician must be possessed of qualities rarely found in combination. He should have perfect technical knowledge of the art in every department. How can a conductor point out the faults of a bad violinist, the untunefulness of a harpist,

the false notes of the wind, or the technical shortcomings of instruments of percussion, unless he has made himself acquainted with the special characteristics of the various instruments, and then how can he correct blunders in a score unless he knows not only the theory of music, but also the particular style of the composer whose music is to be played. And if he is conducting an opera, how can he control a conceited and self-sufficient *prima donna* unless he can point out to her ladyship the errors of her ways in the matter of scales out of tune, incorrect shakes and intervals untrue? Beyond these merely mechanical details, a good conductor should be open to sympathy with every style of composition. Who but a blunderer unfit for his post would carry his forces through an opera like *Fidelio* in the same style and manner as the *Barbiere* or a light work of Auber? Besides these qualities, a conductor will not achieve much unless he has a poetical and picturesque feeling for orchestral colouring. What is it makes modern orchestral combinations so piquant, suggestive, and interesting? As often as not—say in a symphony by Raff or Brahms, or to a greater extent still in the tone-painting of Beethoven and Schumann—the true significance of the work would be neutralised if the conductor was not fully alive to those delicate shades of tone and expression which are to music what an exquisite form of diction is to the cultivated poet. Then, most of all, the efficient conductor must forget himself. He must endeavour to become to such an extent as nature will permit, not merely a mechanical guide, but at least as far as he is capable, *the man who wrote the music*, and only return to his own individuality when the last chord is struck.

Now, it is obvious that only a few can reach anything like such an ideal as I have suggested. Conductors are something like poets, they "must be born, not made." Not all the musical knowledge, not all the training, not all the skill of the most accomplished musicians, will suffice of themselves to make a good conductor. Hence it is that we see so many failures even amongst men of the highest gifts. A composer is often the worst conductor. Despite his great genius, could Wagner satisfy himself or others in that department? It has been said satirically that "all a conductor has to do, is to find out the blunders at rehearsal, and hide them in the performance." This is part of the duty, no doubt, but how small a part is evident when we find a composer of genius unable to conduct even his own music so as to realise all the effects of which it is capable. But while the lover of music has sometimes to regret the shortcomings of a performance in which the artists do not do justice to the composition, how frequently also it happens that the "man at the helm" has not the gifts to make the most of the materials at his command, and the causes of this may be seen if I comment upon a few special styles of the modern conductor as I have seen him at work.

The conductor as a mere "time-keeper" is a useful man in his way, but suppose he is nothing more. This does sometimes occur, and woe to the symphony of Beethoven, the opera of Mozart, the oratorio of Handel, when such a conductor holds the bâton. There will be precision, perhaps some light and shade. The chords will be correct, the passages fairly true. But the hearer will exclaim, "What has become of the soul—the inner life of the composition? Where is the strength of Beethoven, the tender grace of Mozart, the majesty of Handel?" For aught that indicates the poetry of these beautiful compositions they might be droned out upon a street organ. There is not a more dismal creature to be met with in music than the conductor *à la metronome* who cannot feel or understand, that while keeping accurate

time as a general rule, he must also lend himself and his performers to the special moods of the composer. I used to know a conductor in my youth who had the nickname of "Old Four Crotchets," he was so mechanical in his method, and rarely seemed at home unless he had to conduct something in "common time."

Then there is the "ornamental conductor." A terrible destroyer of the poetry of music is the "ornamental conductor," because he has but one thought in the world—himself. He resembles the "figure-head" in the old-fashioned man-of-war. He is of the slightest possible value in the fighting qualities of the ship, which could get on as well in calm or storm without the "figure-head." Just so in the orchestra led by the "ornamental conductor." We smile at the immaculate shirt-front, we are impressed by the elegance of his attitudes, perhaps well studied in advance at the mirror, and if we are only ignorant enough we may fancy that those players and singers are really following the picturesque gyrations of that bâton, gleaming out like the wand of an enchanter from the snowy wristbands. We may imagine that those flowing locks which flutter from side to side as he bends to and fro under the presumed inspiration of the music, have something to do with the charm of the composition—that his supple contortions really result from his inward sympathy with the composer. Alas! if we only know the "ornamental conductor" truly, we shall not find that the dainty wristbands, the glossy hair, the fanciful attitudes, or the seraphic smiles on his countenance, have been of any real service to the work of the composer, or that those under his supposed control are at all influenced by his position as the head of the orchestra.

The "impulsive conductor" is at least a well-intentioned person. He begins with the determination to bring out all the beauties of the composition. He gives directions—too many by half. He makes suggestions not always wise or judicious. He appeals to separate performers, and makes them angry and humiliated, perhaps intentionally careless. He sometimes thinks he has discovered some new feature in a grand work, and causes no little annoyance by making changes which any practical instrumentalist sees at once will only lead to confusion. But that he will not believe. No! He has got at the heart of the composer, and will let the public into the secret if only the orchestra, chorus, and principals, will follow his ideas. Perhaps a talented and experienced vocalist sees what an abyss is being prepared, and remonstrates, or some steady first violin mildly suggests that it will be rather a rash experiment. But the "impulsive conductor" has become so excited with the coming glory in store for him, that he will not listen to prudent reasoning. Perhaps he offends his entire forces by hinting they are obtuse not to perceive the merits of his ideas. So the fatal night comes, and possibly for a time the zeal and energy of the man of impulse have good results in stimulating the performers. But this good effect is not of long continuance. Some of the instrumentalists are refractory, and purposely play as they have always done. Others, generously ready to be loyal to their chief, attempt to carry out his wishes. But the chances are, if it be an opera especially, that some self-willed vocalist, determined to show the weakness of the "impulsive conductor's" ideas, sets him at defiance, and there is a *fiasco*. Nor is this the only pitfall this kind of conductor falls into. He is constantly "carried away" by particular passages in great works, frequently through genuine love of their beauty, and increases the time until some difficult passage occurs; or there has not been enough rehearsal, and the result is bewildering. What should have been a steady, well-balanced *crescendo* becomes a musical

hurricane. What ought to have been simply a vigorous *sforzando* is the crash of a thunderstorm. Then the "impulsive conductor" can never be depended on. His "fine frenzies" come and go so suddenly, that as often as not his players and singers fail to seize his ideas in time to carry them out.

While this kind of conductor may at least be credited with a true desire to interpret the music effectively, there is another style—the "eccentric conductor," who has but very little conscience in his dealings with a great work. An opera symphony or oratorio may have been given in a particular manner for a century, perhaps even the instructions of the composer himself form the basis of the style adopted, and certain traditions have become established quite in harmony with the work itself and thoroughly satisfactory for all practical purposes. But should the "eccentric conductor" hold the *bâton*, he will set at nought all the traditions of the past, and perhaps even the practical guidance of those best acquainted with the works of the particular composer. There is nothing the "eccentric conductor" detests so much as to do a thing in the manner it has been done by others, however competent or experienced they may be. To his mind all such systems are "conventional." He will have new readings. He will rearrange the orchestra. The wind shall take the place of the strings, the brass he will have close to his desk, the bass instruments at the extremest limits of the orchestra. Nobody knows what object is gained, and I shrewdly suspect the "eccentric conductor" himself would be puzzled to explain the benefit of his innovations. But he has got the orchestra and the chorus differently placed, and that is enough for him. Every other conductor had a simpler plan. What of that? His mission is to advance—to give the world novel ideas. It is not enough that a *piano* has to be observed in a particular movement. He will make it a whisper. Where others thought an ordinary *forte* sufficient he conceives it should be a thunder peal. If there is a slight pause he prolongs it until the wonder of the audience is excited; if there be a *crescendo* he lashes the orchestra into a fury, if a *diminuendo* it goes on until it seems that the passage will never come to an end. Sometimes even the "eccentric conductor" will go so far as to change the instruments, or he will have a movement written for two or three voices executed by an entire chorus, or a passage composed for a solo performer played by the whole of the instruments. He will double or treble instruments intended to produce special effects. If there is a French horn or a trombone for a striking passage, why not four horns or four trombones thinks the "eccentric conductor." He has been known to transform a passing stroke of the drum into a complete solo for that instrument. He is all for "effect." The more quaint and *bizarre* the better. "Something to wake up the public," I have heard such a conductor say, as if the lover of music might grow somnolent if the simple intentions of a great composer were followed. Once in a way I grant that the "eccentric conductor," by drawing attention to some neglected means of producing effect, may have done service. But for one benefit he has conferred he has done harm in fifty instances.

I should like to say something of the "sham conductor," the one who pretends to conduct, and who might be the "man in the moon" for any value he is. He may sometimes be seen at the theatre with his *bâton* wildly gyrating above the footlights, and not a soul in the band taking the least notice; he might be a thousand miles away for any service he is; half the time he has not even a score. He is great in the art and mystery of "vamping," and he would be altogether a nonentity if he did not

occasionally help out with the violin. There are many varieties of the "sham conductor"—too many to discuss in the present article, but I trust I have shown to some extent the difference between a human time-keeper and a conductor qualified for the task he has undertaken.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

By E. PAUER.

CLAVECINISTES AND PIANISTS OF GERMANY, BOHEMIA, RUSSIA, POLAND, AND SCANDINAVIA.

(Continued from page 128.)

- 1730—1803. PASTERWITZ, GEORG VON, b. at Bärnhütten, near Passau (Bavaria), d. at Kremsmünster (Austria). Pupil of Eberlin. Composer of Fugues, and other shorter pieces for Clavecin. Friend of Mozart, Salieri, and Albrechtsberger.
- 1732—1809. HAYDN, JOSEPH, b. at Rohrau (in Lower Austria), d. at Vienna. Composer of 34 Sonatas, Andante and Variations in F minor, several other Ariettas with Variations, Fantasia in C, Capriccio, Adagios, Dances, &c. Breitkopf and Härtel have issued a complete edition.
- 1732—1795. BACH, JOHANN CHRISTOPH FRIEDRICH, b. at Leipzig, d. at Bückeberg; commonly called the "Bückeburger" Bach; son of Sebastian Bach. Composer of six Sonatas for Clavecin, with accompaniment of Flute or Violin (Riga, 1777); six easy Sonatas (1785); Sonatas (16 pieces) in Emanuel Bach's "Vierleyley;" two Concertos (MS.).
- 1734—1809. ECKARD (ECKART?), JOHANN GOTTFRIED, b. at Augsburg, d. at Paris. Excellent performer. Composer of six Sonatas pour le Clavecin (Paris, 1763); two Sonatas for the Harpsichord, Op. 2 (London); Minuet and Variation "Le Maréchal de Saxe." This last piece was very popular.
- 1734—1782. MÜLLER, CHRISTIAN HEINRICH, b. at Halberstadt, d. there. Organist of the cathedral. Composer of three Sonatas as double pieces (Doppelstücke) for two persons and four hands (Dessau, 1783). These Sonatas belong to the earliest Pianoforte Duets.
- 1735—(?). WIEDEBURG, MICHAEL JOHANN, b. at Halle, d. at Norden (East Frisia). Author of a "Method of Clavecin-playing." Composer of 48 Preludes.
- 1735—1782. BACH, JOHANN CHRISTIAN, b. at Leipzig, d. at London: commonly called "Der Londoner Bach." Composer of about 20 Concertos, a Concerto in "Tartini's" manner; six Sonatas for the Piano-forte, Op. 6; six Sonatas ditto, Op. 17; Sonata for four hands; Sonata for two Pianos; six Sonatas, Op. 15 (Berlin). See Pauer's "Alte Meister" and "Alte Claviermusik."
- 1735—1792. WOLF, ERNST WILHELM, b. at Gross-Behringen (near Gotha), d. at Weimar. Composer of seven Concertos, with Orchestra (Riga, Breslau, &c., 1777); two Quintets, with Flute, Violin, Tenor, and Violoncello (Dresden, 1786); two ditto (1791); six Trios (1779); 40—50 Solo Sonatas; Sonatina and four "affectvolle" Sonaten; six Sonatas; Sonata for four hands (œuvre posthume).
- 1736—1803. KELLNER, JOHANN CHRISTOPH, son of Joh. Peter Kellner (1705—1788), b. at Gräfenrode, d. at Cassel. Pupil of his father and of Benda (Gotha). Concerti (about 10), with accompaniment (Offenbach, André); six Trios, in two books (Cassel).
- 1736—1799. DUSCHEK (DUSSEK), FRANZ, b. at Chotiebrad (Bohemia), d. at Prague. Pupil of Wagenseil; excellent and successful teacher; among his pupils Wittasek, Maschek, and Kozeluch. Friend of W. A. Mozart. Composer of Concerti, Op. 1; Sonatas for Piano Solo (about four). Not to be confounded with Johann Ludwig Dussek.
- 1736—1809. ALBRECHTSBERGER, JOHANN GEORG, b. at Klosterneuburg (near Vienna), d. at Vienna. Excellent teacher; Beethoven, Hummel, Ganschbacher, and several other eminent composers were his pupils. Composer of 70—80 Fugues for Clavecin or Organ; Preludes; Concerto;

- Clavecin Quartet, with strings; Preludes and Fugues for four hands; author of a "Method to play the Clavecin, for Beginners."
- 1736—1800. FASCH, CARL FRIEDRICH CHRISTIAN, b. at Zerbst, d. at Berlin. Composer of Sonatas ("Musikalisches Vielerley," "Musikalisches Mancherley," collections edited by Eman. Bach); four Sonatas (œuvres posthumes); Arietta with fourteen Variations; several books of Airs, with Variations; Concerto for Clavecin. Before his death he ordered that most of his works were to be burned.
- 1739—1796. RUST, FRIEDRICH WILHELM, b. at Wörlitz (near Dessau), d. at Dessau. Pupil of Franz Benda. Composer of six Clavecin Sonatas; twenty-four Variations on an Air by Schulz; Allegretto Grazioso con Variazioni (1797); Grand Sonata (posthumous work); in manuscript many Sonatas (solo and with accompaniment); also Sonatas for four hands; and a Concerto. Better known and more influential as violinist.
- 1739—1813. WANHAL (VAN HALL), JOHANN BAPTIST, b. at Neu-Nechanitz, d. at Vienna; son of a peasant. Prolific composer. Concerti (2), Concerts Faciles; eight Clavecin Quartets, with strings; a great many Trios; also a goodly number of Sonatas, with Violin, Flute, or Clarinet; Sonata, with Tenor (Viola); Clavecin Solo; six "Gratulations" Sonatas; Sonates Militaires; "Die Friedensfeier;" "Die Schlacht bei Würzburg;" "Seeschlacht bei Trafalgar" (Sonata); "Sonata Ultima;" a great number of easy Sonatinas; about seventy Books of Variations; Caprices; Fugues; Fantasias; Cadenzas; Divertissements; thirty-six progressive pieces in twelve Sonatinas (these were very popular); also several Sonatas for four hands. In his time Wanhal was one of the most popular composers and successful teachers.
- 1747—1822. HÄSSLER, JOHANN WILHELM, b. at Erfurt, d. at Moscow. Pupil of the organist Kittel. Composer of Sonatas, Op. 13, 14, 16; Fantasia and Sonata, Op. 17; other Sonatas: one for three hands, another for four hands; twenty-four easy Sonatas; six Piano Solos ("halb leicht, halb schwer"), Op. 5; Grande Gigue, Op. 31 (an excellent piece); three Trios, &c.
- 1748—1798. NEEFE, CHRISTIAN GOTTLÖB, b. at Chemnitz, d. at Dessau. Pupil of Adam Hiller. 1782 teacher of L. van Beethoven. Composer of a Concerto for Piano and Violin; twelve Sonatas (1772); six Sonatas and Variations (1774); Fantasia; several books of Variations; six Sonatas, with Violin (1750-7).
- 1748—1811. KÖZELUCH, LEOPOLD, b. at Wöllwarth (Bohemia), d. at Vienna. Composer of 40—50 Concertos, of which twelve were published; three Concertos for four hands; Concerto for Two Pianofortes; about eighty Trios; forty Sonatas; La Chasse à Cembalo, Op. 5; three Caprices; about fifteen Sonatas for four hands, Op. 19, 29. Közeluch's pieces enjoyed great popularity, but are now forgotten. The date of his birth is also given as 1750 and 1754.
- 1748—1833. STADLER MAXIMILIAN (ABBÉ), b. at Melk (Lower Austria), d. at Vienna. Intimate friend of Haydn and Mozart. Composer of a Sonata (1799); two Sonatas and a Fugue; six Sonatinas (1796); Fugues for Clavecin or Organ; Fugue on the name of the too-soon-departed Franz Schubert. Stadler finished Mozart's Fugue (four hands) in G minor.
- 1748—1806. SEYDELMANN, FRANZ, b. at Dresden, d. there. Pupil of Naumann. Composer of six Sonatas for four hands; Sonatas for Piano and Violin; Sonata for two Pianos. Seydelmann is better known as a dramatic composer.
- 1749—1818. FORKEL, JOHANN NICOLAUS, b. at Meeder (near Coburg), d. at Göttingen. Composer of six Sonatas (two books, 1778—79); three Sonatas with accompaniment (London); twenty-four Variations on "God save the King;" Trios, Op. 2 and Op. 7; Concerto. According to Forkel's MS. catalogue he also composed twenty-two other Concertos; a Duet for two Pianos; Variations, &c. Forkel is one of the greatest authorities of all concerning Seb. Bach's life and works.
- 1749—1814. VÖGLER, GEORG JOSEPH (ABBÉ), b. at Würzburg, d. at Darmstadt. For some time pupil of Padre Martini and Valotti. Composer of Concertos (Symphonies); Clavecin Quartet, with strings; "Der eheliche Zwist," a Sonata, with accompaniment of a String Quartet; Polymelos ou Caractère de Musique de Différentes Nations, for Clavecin and String Quartet accompaniment; six Sonatas, for two Clavecins; Pièces faciles; Variations; Preludes for Clavecin or Organ. Vogler was the teacher of C. M. von Weber, Meyerbeer, and Günsbacher.
- 1750—1817. STERKEL, JOHANN FRANZ XAVER (ABBÉ), b. at Würzburg, d. at Mayence-on-the-Rhine. Composer of about six Concertos; about thirty Trios (Sonatas, with accompaniment); Sonatas, Op. 34, 36, and 39; of various smaller pieces (Rondo Comique); Sonatas for four hands.
- 1750—1788. SCHRÖTER, JOHANN SAMUEL, b. at Warsaw, d. at London. Composer of about twenty Concertos; six Concertos, Op. 3; three Quintets, for Piano and Strings; Sonatas, with accompaniment (Trios, Duos); six Sonatas, Op. 1; three Sonatas, Op. 8; La Bataille; Fantasia.
- 1752—1812. DALBERG, JOHANN FRIEDRICH HUGO, REICHSFREIHERR VON (Baron of the German Empire), b. at Aschaffenburg, d. there; prebendary of the cathedrals of Worms and Trier; brother of the Churfürst of Mayence. Eminent performer and popular composer. Quartet for Piano, Oboe, Horn, and Bassoon, Op. 25; Trios; Sonatas, with Violin; Sonatas (Solo), Op. 9, Op. 20, Op. 23; Sonata for five hands, Op. 19; Sonatas for four hands.
- 1752—1814. REICHARDT, JOHANN FRIEDRICH, b. at Königsberg, d. at Giebichenstein (near Halle). Composer of six Concerts pour le Beau Sexe, Op. 1; Concerto (Riga, 1773); Concerto (Leipzig, 1777); seven Sonatas; Sonatas, with accompaniment; Quintett; Variations; various smaller pieces. Reichardt was a distinguished author. Some of his pieces have been republished at Leipzig; edited by Schletterer.
- 1752—1817. KNECHT, JUSTIN HEINRICH, b. at Biberach (Württemberg), d. there. Author of "Kleine praktische Clavierschule," four parts; "Kleine theoretische Clavierschule" (1800—1802); both works are highly esteemed; 48 Preludes for Beginners; Variations; Sonatinas. Knecht was an eminent organist and thinking composer. Among his instrumental works is a symphony, "Tongemälde der Natur," in which he laid down the identical programme which is found in Beethoven's Pastoral Symphony.
- 1754—1812. HOFFMEISTER, FRANZ ANTON, b. at Rotenburg-on-the-Neckar, d. at Vienna. He was a prolific composer. He wrote not less than 156 Quartets for Strings and Flute; about twelve Concertos; many Trios and Sonatas, with Violin; Solo Sonatas; Rondos; Variations; also many pieces for four hands. Hoffmeister founded, with Kühnel, the Bureau de Musique de Leipzig, now the famous house of Peters.
- 1756—1813. TÜRK (TURKE), DANIEL GOTTLÖB, b. at Claussnitz, near Chemnitz (Saxony), d. at Halle (where the university made him Doctor philosophiae, honoris causa). His most celebrated work is "Clavierschule für Lehrer und Lernende;" composer of sixty "Handstücke" (Exercises) für angehende Clavierspieler; thirty Sonatas, in five collections; 120 easy pieces for four hands. Türk was one of the best instructed musicians.
- 1756—1791. MOZART, WOLFGANG AMADEUS (really Johannes Chrysostomus Wolfgangus Theophilus), b. at Salzburg, d. at Vienna. Twenty-eight Concertos (of these, one is for two, and one for three Pianos); twenty-two Solo Sonatas; forty-three Sonatas, with Violin (of these, eighteen are very celebrated); five Sonatas for four hands; twenty-one sets of Variations; three Rondos; four Fantasias; eight Trios for Piano, Violin, and Violoncello; two Quartets for Piano and Strings; one Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon; twelve Variations for Piano and Violin; six ditto; Sonata in D for two Pianos; Fugue in C minor for ditto; Fugue in G minor; Variations G major; Adagio and Allegro F minor and major; and Fantasia F minor for four hands; and various smaller Solo pieces, as Minuets, Waltzes, Gigue, Adagio, &c. Breitkopf and Härtel have published Mozart's own Cadenzas to his Concertos.

(To be continued.)

Foreign Correspondence.

MUSIC IN LEIPZIG.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG mourns for the loss of one of its most important musicians. Capellmeister Prof. Dr. Riedel, conductor of the well-known choral union which bears his name, and President of the "Allgemeiner Deutscher Musikverein," died on the 3rd of June, in his sixty-first year. Carl Riedel was born in Cronenberg, near Elberfeld, and when he had finished his schooling there, he was apprenticed to a silk dyer in Crefeld, and afterwards went to Switzerland to pursue that trade. After having removed the obstacles to his dearest wish, he turned to the study of music. Unluckily, he was already twenty-one when he received his first musical instruction, and his master was Carl Wilhelm (of Crefeld), a musician who in later years gained great fame as composer of the "Wacht am Rhein." Subsequently Riedel became a pupil of the Leipzig Conservatoire, and there, by his energy and perseverance, he acquired the musical knowledge and ability which gained for him his position in Leipzig. This energy, combined with great talent for organisation, enabled him to form a choral union, to which he acted as conductor for nearly thirty years. Riedel was really master of no instrument, nor as composer has he produced little more than essays, but as conductor he showed an indomitable patience and perseverance with his choir in their studies. He was not only conductor, but also sole director, cashier, secretary, &c., to the institution, and, in consequence, it is impossible to divine who will become his successor. It must needs be a man who, like Riedel, would devote his whole time to the Verein, and as the income attached to the position is but small, the difficulty of finding a suitable person becomes the greater. As the Gewandhaus, our first concert institution, can of course pay but limited attention to the choir, the merit of having cultivated this branch of music in Leipzig is indisputably due to Riedel. Riedel, although a passionate admirer of Liszt and Wagner, evinced great tact in the selection of works for performance, even executing works of the old Italians, and of Orlando Lassus, Prætorius, and Eccard. On the one hand he would produce Bach's B minor Mass and Mendelssohn's *St. Paul*, and on the other hand Liszt's *Saint Elizabeth* and Berlioz's *Requiem*. But to living composers he showed no favour unless they were disciples of the Liszt school. Riedel received the title of "Capellmeister" from the Grand Duke of Saxe-Weimar, the title of Professor from another prince, and the title of "Doctor honoris causa" from the University of Leipzig. Being a great moving power at the Tonkünstler-Versammlungen of the Allgemeiner Deutscher Musikverein, and arranging the programmes and generally conducting some big choral work, Riedel often received distinctions and orders from the princes resident in the town where the meeting took place. Only a few weeks before his death he received an order from the Duke of Anhalt, on the occasion of a Tonkünstler-Versammlung in Dessau. This was the twenty-fifth meeting, and, looking back at them now, we cannot but help confessing slight disappointment. The professed aim of the Allgemeiner Deutscher Musikverein is to promote the production of new works by living composers, but the effect of this aim is much marred by an evident preference for those composers who are fanatical admirers of the "New School." In corroboration of this opinion we will quote the *Kölnische Zeitung*, which wrote on the occasion of this year's festival:—"As, with some knowledge of the circumstances, we can assert that there are many composers of whom a single work is of

more importance than a dozen of the works that were produced by the Allgemeiner Deutscher Musik-Verein, we may conclude that the Verein does not do that which it professes, and that therefore its existence is superfluous from an artistic point of view. This year there were seven concerts during the festival. Two church concerts were given principally by the Riedel'scher Verein; in the first the principal numbers were, a Motet by Palestrina, three choral Lieder by Peter Cornelius. Besides these we heard a very effective organ fantasia and fugue by Becker (executed by Herr Forchhammer of Magdeburg), an air by Clari (sung by Miss Catharina Schneider, grand-daughter of Friedrich Schneider, the famous Capellmeister of Dessau); also two Lieder by Cornelius (sung by Frau Metzler-Löwy). The second church concert produced the *Missa Solemnis* of Beethoven, doubtless the greatest work of the whole festival. The performance, however, left much to be desired. On the second day of the festival we heard an organ fantasia, 'Zur Todtenfeier,' by Forchhammer, which was long and uninteresting, although it showed latent abilities in the composer. The Adagio by Merkel, and Concertpiece by Traugott Ochs were enjoyable; but a Suite by Bach arranged for viola by Hermann Ritter made a bad impression, for dance rhythms (the gavotte, for instance) are not suitable to the church, an opinion the performer seemed to share, for he took the *tempi* by far too slow. Just as much misplaced were the Lieder by Liszt, sung by Frau Wirth of Aachen. At the first orchestral concert a symphony in F minor by Klughardt won the favour of the public by its intrinsic value. The prelude to Wagner's *Meistersinger* and Joachim's Violin Concerto (brilliantly executed by Herr Arno Hilf, of Moscow) are works about which there is nothing new to be said. Bernhard Stavenhagen played Liszt's A major concerto with great bravura; Herr Dierich sang a very poetical "Berg-Idylle" by Draesecke. The overture to *Gudrun*, by Draesecke, was also played, but pleased less; Herr von Milde also sang three Lieder by Liszt. At one concert we heard a sonata for piano and cello by Nicodé, Lieder by Telmer, Berlioz's "Geist der Rose," and Klughardt's cantata, *Die Grablegung Christi*, which more especially deserves mention. The sixth concert brought us a piano quartet by Becker, a rather tedious string quartet by D'Albert, and some piano variations by Spielter, and similar works of doubtful musical value. The seventh and last concert compensated us to some extent by producing a new violin concerto by Lassen, brilliantly executed by Herr Halir, whose acquaintance we are glad to have made. The other soloists were not as happy in their execution. Even the otherwise distinguished player, Herr Willy Rehberg, failed in his rendering of the Piano Concerto by Bronsart, which is by no means a thankful task. Nor was Fräulein Zerbst more fortunate in her rendering of songs by Brahms and Eichberg. The orchestra, however, was extremely good, and gave us an enjoyable performance of Berlioz's *Harold symphony*, and Liszt's symphonic poems *Mazeppa* and *Les Préludes*."

MUSIC IN VIENNA.

June, 1888.

PRESSURE of time prevented my reference in my last communication to the gala performance ("Théâtre Paré") at the Imperial Opera in honour of the unveiling of the statue of one of the few both good and mighty rulers—the Austrian Empress Maria Theresa. For the first part the music was selected exclusively from compositions by Gluck, the great operatic composer *par*

excellence of the Theresian period, such as his operetta *Les amours champêtres* cleverly padded with some of the prettiest *morceaux* from the master's other works of the kind, &c. For the second: Maria Theresa's military camp, from genuine ancient marches, military and other popular songs of those stirring times, most skilfully compiled and adapted for the occasion by Kapellmeister Fuchs. At the conclusion the Theresia monument appeared brilliantly illuminated and greeted by the strains of the beautiful Austrian hymn, inspiring fanfares and the roll of military drums, the whole performance presenting scenic masterpieces, probably unapproached for a combination of gorgeousness, taste, and historic truthfulness on any other stage. That to the music fullest justice was done by the principal forces of this model establishment may be taken for granted.

The recently engaged soprano, Fräulein Pewiny, bids fair to become a useful member of the *personnel*, her Anna in Marschner's *Hans Heiling* having both as a singer and actress won special success, and, but for a little harshness in the upper notes, the praise due to this artist would be unqualified. Reichmann was magnificent, rising to tragedy as Hans Heiling, being, besides the Vampyr and the Flying Dutchman, one of his finest rôles. Great applause was also earned by Frau v. Naday, at her farewell appearance as Marie in Lortzing's *Waffenschmied*.

At the operatic section of our great Conservatoire, under the direction of the celebrated Professor Joseph Hellmesberger, referred to in my last, among other important features fragments from an unknown opera *Bruna*, by Hans Schmitt, distinguished theorist and professor of the pianoforte at that comprehensive Institute, excited considerable interest by reason of their excellent melodic construction and instrumentation, some *morceaux* proving surprisingly effective.

With regard to concerts we have now entered upon the *saison morte*. Whilst you in London crowd stuffy concert rooms, even our most enthusiastic *melomanes* prefer for the nonce to listen to the singing of the plumed tribe rather than to the birds in the *Pastoral* or the *Siegfried Idyl*, in the beautiful scenic surroundings of this favoured city.

OUR MUSIC PAGES.

H. HEALE'S Waltz in F, for Pianoforte Duet, has this month been selected for "Our Music Pages." The waltz is pleasing, melodious, and well-written. It forms No. 3 of a set of six Pianoforte Duets, and those who desire to know the rest of the series may be referred to "Six Characteristic Pieces for Pianoforte Duet (No. 1, Minuet; 2, Gavotte; 3, Waltz; 4, Scherzo; 5, March; and 6, Polonaise)."

Reviews.

Neue Albumblätter. Twenty charakteristische Stücke für das Pianoforte. Op. 49. VON THEODOR KIRCHNER. London: Augener & Co.

THEODOR KIRCHNER'S New Album Leaves are worthy of their predecessors and of their author. They are short pieces full of rhythmic piquancies, harmonic surprises, and melodic beauties. Refinement and poetry manifest themselves in every bar. Both the perfectness of form and the preciousness of content testify to the fact that Theodor Kirchner is an artist not merely by will and industry, but by the grace of God. The twenty characteristic pieces which make up the two books of New

Album Leaves run through an extensive emotional scale. But the calmer moods predominate, the composer indulging with predilection in the dreamy, thoughtful, and fantastic. A charming *jeu d'esprit* is the Intermezzo *Der Klavierstimmer kommt* ("The Piano-tuner Comes"), on p. 15 of Book I. Nothing could be more strikingly realistic, and yet enough of the idealistic has been added to give it the stamp of art.

Celebrated Concert Studies for the Pianoforte. Fourth Series. Nos. 47-50. Edited and fingered by E. PAUER. London: Augener & Co.

THE first three (Nos. 47, 48, and 49) of the last four instalments of this series are studies by J. L. Nicodé. But besides being undoubtedly and emphatically studies—i.e., pertinent material for the practice of certain difficulties—they are also *geistreiche* compositions. We make use of a German epithet because we wish to express our meaning in one word, and clever, spirited, and imaginative would not have adequately done so. No. 47 (Op. 21, No. 1), *Vivo, alla Tarantella*, with an *Andante sostenuto* as a middle section, gives in the opening and concluding sections opportunities for the practice of octave-playing, either consecutive octaves or octaves interrupted by single notes ("blind" octaves). No. 48 (Op. 21, No. 3), *Molto vivace*, is a staccato-study with reiterated notes, three of every four semiquavers being the same. No. 49 (Op. 12, No. 1) has its character sufficiently indicated by the title, *Elfin Dance*, and the superscription, *Vivace e leggierissimo*—light and swift-winged motion in *legato* and *staccato* presenting itself as the chief object. No. 50 is No. 6 from Thalberg's excellent *Art du Chant (Nel silenzio fra l'orrore)*, in which individualisation of the melodic and accompanying parts is to be aimed at by means of the independence of hands and fingers.

Album Leaves (Albumblätter) for the Pianoforte. Op. 68. By E. DEL VALLE DE PAZ. (Edition No. 6,117; net, 1s.) London: Augener & Co.

MANY of Signor del Valle de Paz's works have been brought before us, and they have followed one upon the other in quick succession, but as yet we do not feel at all surfeited; on the contrary, we are always glad to see a new arrival from that quarter. The reason of this is not difficult to discover. The composer presents himself always in an amiable mood, communes with us most pleasantly, and never repeats himself. Thus each of the eight Album Leaves of Op. 68—the *Allegretto, Moderato con dolore, Allegro, Vivace, Allegretto, Marziale (alla Marcia), Allegro, and Prestissimo ed impetuoso*—has a character of its own; and as these pieces differ from each other, so also differs the whole *opus* from those that have preceded it.

Symphonies by L. van Beethoven. Nos. 5 and 6. Arranged for pianoforte solo by E. PAUER. (Edition No. 8,036, f; net, 1s. 6d. each.) London: Augener & Co.

WHEN we have said that Mr. E. Pauer has done his work as deftly in these as in the previously-published symphonies, we have said all that can be reasonably expected of us. For who requires to be informed that Beethoven's C minor (Op. 67) and F major (Pastoral, Op. 68) symphonies are two of the finest and most perfect specimens of the grandest orchestral form, works that have not yet been surpassed up to the present day? As an analysis of their contents and structure, and an essay

on their æsthetical aspects, would be here out of place, the reviewer shall consult best the reader's convenience and his own dignity by modestly retiring. —

Symphonies by Joseph Haydn. Nos. 2 and 3. Arranged for pianoforte solo by MAX PAUER. (Edition No. 6,183*b* and *c*; each, net, 1s.) London: Augener & Co.

THE orchestral colouring cannot be reproduced on the pianoforte, and a pianoforte solo cannot possess the fullness and completeness of a pianoforte duet; but, on the other hand, it is an inestimable advantage to have classical works at any time within the reach of every pianist of moderate ability. Turning from the arrangements to the works themselves, one is struck by the great importance of Haydn, the father of the symphony, in the development of instrumental composition, and his direct and powerful influence more especially on Beethoven. Nos. 2 and 3 of Mr. Max Pauer's arrangements are Nos. 2 (in D major, with Introduction in D minor, *Adagio*, C) and 4 (in D major, with Introduction in D minor, *Adagio*, ♯) of Breitkopf and Härtel's edition. Both belong to the twelve symphonies written by the composer for Solomon's London Concerts, the former in 1795, the latter in 1794. No. 3 has got, from the ticking accompaniment of the *Andante*, the name of "The Clock."

Deux Valse-Caprices pour Piano. Op. 162, No. 2. Par CORNELIUS GURLITT. London: Augener & Co.

A GENUINE waltz with as much "go," but not with quite so much "caprice" in it as the one we reviewed in the June number of the MONTHLY MUSICAL RECORD.

Six Characteristic Pieces for the Pianoforte by EUGEN WOYCKE. London: C. Jefferys.

THESE pieces testify to the composer's possession of fancy and craftsmanship. Our favourites are the simple No. 1, *Morgenroth* ("Daybreak"), and the broadly melodious No. 5, *Auf dem Ocean* ("On the Ocean"), with its surging arpeggios. Others again may prefer *Am Bach* ("At the Brook"), *Unter den Blumen* ("Among the Flowers"), *Bei den Bienen* ("Near the Bees"), or *Terra firma*.

Spinnlied ("Spinning Song") for Pianoforte. Op. 233. By F. KIRCHNER.

Poème d'Amour pour Pianoforte. Op. 238. By F. KIRCHNER.

Suite de Danses dans le style facile for Pianoforte. Op. 239. By F. KIRCHNER. London: Augener & Co.

F. KIRCHNER belongs to the composers of light drawing-room music, but to those of them who have talent and *savoir-faire*. The pretty "Spinning Song" is the musically most weighty of the three works before us. The by no means sublime, though in its way likewise pretty, "Love Poem" weighs much less. The "Suite of easy Dances"—Minuet, Valse, Polka, Mazurka, and Galop—is lighter still, but not less pretty.

Primo Affetto. Pensiero sentimentale. Op. 117. Morceau de Salon pour Piano par ALFONSO CIPOLLONE. London: Augener & Co.

PLAYERS of Signor Cipollone's Op. 117 will find his "Sentimental Thought" as sweet as a "First Affection"

ought to be. At any rate, they will find throughout genuine Italian *cantilena* tastefully accompanied. And, unless they dislike this, they are sure to be pleased.

Valses Styriennes (Ländler) pour Piano à quatre mains. Op. 196. Livre III. Par F. KIRCHNER. (Edition No. 6,936*c*; net, 1s.) London: Augener & Co.

WE are almost afraid to recommend these waltzes to lovers of dance-music and dancing, for it seems to us doubtful whether the latter will ever be able to stop when they have once begun to play or dance them. At any rate, we decline all responsibility.

Six Characteristic Pieces for Pianoforte Duet. Nos. 5 and 6. By H. HEALE. London: Augener & Co.

A SPIRITED March and chivalrous Polonaise complete satisfactorily H. Heale's Six Characteristic Pieces, which we point out to the reader as easy, well-written duets.

Cecilia: a Collection of Organ Pieces in diverse styles, edited by W. T. BEST. Book XXXVIII. (Edition No. 5,838; net, 1s.) London: Augener & Co.

THE thirty-eighth book of *Cecilia* contains a Fugue in C major, by J. L. Krebs; an *Andante religioso*, by Francesco Sangalli; and a Prelude and Fugue in C minor, by Samuel Wesley. We know nothing of the life and work of Sangalli, who, judging by the name, is or was an Italian; but we may say of the *Andante* that, although no outstanding achievement, it is an acceptable gift. The other two contributors are well-matched—the one a German, and the other an Englishman; both are thoroughly solid natures of a genuine Saxon type, from whose work in this as in most cases one can derive real pleasure and satisfaction.

Snowflakes. Short Pieces for the Violin, with Pianoforte accompaniment. Op. 164. Nos. 3 and 4. By CORNELIUS GURLITT. London: Augener & Co.

OF the two new *Snowflakes* we prefer the nocturne-like, sweetly-melodious *Ständchen* (Serenade or Morning-music), without, however, in the least despising the lively and truly rustic *Bauern Tanz* ("Peasants' Dance"). The pieces present neither executive nor interpretative difficulties.

The Holy Vision. Sacred Song: the words written by FREDERIC E. WEATHERLY; the music composed by CHARLES GOUNOD; the pianoforte accompaniment arranged from the original orchestral score by O. B. BROWN. London: Novello, Ewer, & Co.

THIS is not a song in the usual acceptation of the word. But whatever disagreement there may be as to the kind to which *The Holy Vision*, with its recitatives and changes of time and movement, belongs, all will agree that it is a most impressive composition. It illustrates well Gounod's religious feeling, no less in its tender than in its more pathetic mood, and can be instanced as one of his most successful minor works in the sacred department of the art. Mr. Brown has acquitted himself of his task in quite an unexceptionable manner.

Marjorie's Marriage Bells. Song. Words by R. S. HICHENS; music by ANNIE E. ARMSTRONG. London: Augener & Co.

FOR our taste this song coquets too much with waltz-rhythm and the drawing-room ballad style. But, on the other hand, we readily admit that it is very pleasing, and free from vulgarities, puerilities, and stupidities, which to so large an extent appertain to that unhallowed species, the English drawing-room ballad.

Three Songs. The words by MAX STEPFEL; the music by MARTA BARNEWITZ. London: Augener & Co.

QUIET, unpretentious songs, with both German and English words, of which we like best the second—"A Dead Leaf in its Fall" (*Verwelkt*)—which has something of the ring of a folk-song about it.

Upon a Time (Einst träumte mir), Romance and Aria from *Der Freischütz*, for Soprano, with Viola or Violoncello, and Pianoforte. By C. M. VON WEBER. London: Augener & Co.

BY no composer, and in no other instance, has the viola been more appropriately, effectively, and brilliantly employed, than by Weber in the Romance and Aria from *Der Freischütz* under consideration. But the admirable employment of the viola is not the only admirable thing about the composition. Nay, the whole and every part and particle of it is admirable. Talking about effectiveness, what can be more effective than the voice part? and what deficiency of effectiveness could possibly be discovered in the accompaniments? Turning from effectiveness to the characterisation of the words and feelings, we are struck with wonder by the true expression of gruesomeness in the *Andante*, and of naïve kindliness and gaiety in the rest of the composition.

To Mabel at Her Window, and When in the Silence of Night. Songs by C. E. ROWLEY. London and Manchester: Forsyth Brothers.

THE little harmonic awkwardnesses one now and again meets with in these songs spoil the pleasure which one might perhaps otherwise take in them. We would say to the composer: Either confine yourself to the most obvious in harmony, or make a more profound study of it.

Songs of Moor and Mountain. Twelve Two-part Songs for Female Voices, with Pianoforte Accompaniment. Op. 19. Nos. 1-4. By HERBERT F. SHARPE. (Edition No. 4, 125 a, b, c, and d; each, net, 3d.). London: Augener & Co.

VOCAL, tuneful, and characteristic withal, these two-part songs for female voices by Mr. Sharpe cannot fail to meet with a warm welcome. They have indeed what generally ensures a good reception—namely, easy, happy frankness. The breezy "The Eagle's Nest," the melancholy "Bleak is the Moor," the nimble and energetic "From Crag to Crag," and the exalted "O'er the Heather," we like them all, and do not know which of them we like best. But the composer owes some gratitude to the poet, Mr. Edward Oxenford, who provided him with such excellent opportunities for the display of his talent.

The Strollers' Society (Dublin). *Series of Part-Songs for Male Voices.* Two Canons in Three Parts, by R. SCHUMANN. (Edition Nos. 4,862 and 4,863; each, net, 3d.) London: Augener & Co.

THE new additions to the Strollers' Society Series of Part-Songs are two more numbers from Schumann's Op. 65; *Ritornelle*, by Friedrich Rückert, in canonic style, for male voices—No. 2, *Lasst Lautenspiel und Becherklang nicht rasten* ("Why darken life by gloomy shadows casting?"), for three basses, with tenors *ad libitum* in the Coda; and No. 4, *Gebt mir zu trinken* ("Down with astrologers!"), for three basses. What we remarked about the interesting nature of the two specimens reviewed in the June number of the MONTHLY MUSICAL RECORD applies also to the present one.

Seven Hymns in various metres set to music by ROBERT BROWN-BORTHWICK. London: Novello, Ewer, & Co.

THE composer, Vicar of All Saints, Scarborough, dedicates this little publication to "his friend, Sir Arthur Sullivan." The latter has no reason to feel asbamed of his amateur friend, as musicians in similar circumstances often cannot help doing, for the "Seven Hymns" are very creditable performances, in harmonic refinement and other respects far above the usual style of hymn-production.

The Philosophy of Legato Touch in Piano-Playing. By J. BROTHERHOOD.

THIS is a little pamphlet of seventeen pages in form of a letter addressed to Mr. E. M. Bowman, President of the American College of Musicians, by J. Brotherhood, the inventor of the technicon, who endeavours to show "the natural causes of the difficulties of *legato* touch, and the necessity for their more scientific treatment." The author thinks that "his hand gymnasium" will be found a great help in overcoming the physiological obstacles which give pianists so much trouble.

Chants printaniers, Two Books; and *Berceuse* (Cradle Song). By JULIETTE FOLVILLE. Liège: Veuve Léopold Muraille.

AT a season of an unquestionably growing taste for French songs both in the concert and drawing-room, attention should be called to the musical lyrics of the young Belgian composer, Juliette Folville. Though simple and easy to sing, they are very charming, out of the common, set to pretty words, melodious, full of tenderness and grace, with occasional accents of genuine fervour pervaded throughout by the fragrance of true poetic feeling, and provided with a most artistic pianoforte accompaniment. "Noël" in the second book, for soprano and organ, should make a fine anthem for Christmas service. It may be added that, besides many of the foremost composers, Massenet, to whom the second "Recueil" of the "chants printaniers" is dedicated, expressed a highly flattering opinion concerning Mlle. Folville as an artist and composer in general, and those songs in particular. J. B. K.

A Popular History of Music, Musical Instruments, Ballet, and Opera, from St. Ambrose to Mozart. By JAMES E. MATTHEW. London: H. Grevel & Co.

THE get-up of this book is in every respect admirable; the type is large, the paper and printing good, the

H. HEALE'S 6 CHARACTERISTIC PIECES

for Pianoforte Duet.

No 3. WALTZ.

Allegro.

PRIMO.

p

Allegro.

SECONDO.

p

mf *f* *dim.* *p*

mf *f* *dim.*

This musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, and dynamic markings.

- System 1:** The vocal line begins with a *mf* (mezzo-forte) marking. The piano accompaniment also starts with a *mf* marking.
- System 2:** The piano accompaniment continues with a *p* (piano) marking towards the end of the system.
- System 3:** The vocal line features a melisma marked with an '8' and a dotted line. The piano accompaniment has a *mf* marking at the end of the system.
- System 4:** The piano accompaniment has a *mf* marking at the end of the system.
- System 5:** The vocal line has a melisma marked with an '8' and a dotted line. The piano accompaniment has a *f* (forte) marking. The system ends with a *p* (piano) marking and the word "Fine." in the vocal line.
- System 6:** The piano accompaniment has a *f* (forte) marking. The system ends with a *p* (piano) marking and the word "Fine." in the piano line.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a melody in the treble staff with a *p* (piano) dynamic marking. The bass staff provides a harmonic accompaniment.
- System 2:** Continues the melody and accompaniment. The bass staff has a *p* dynamic marking.
- System 3:** The melody in the treble staff includes a *mf* (mezzo-forte) dynamic marking. The bass staff continues with a *mf* dynamic marking.
- System 4:** The melody in the treble staff has a *f* (forte) dynamic marking. The bass staff has a *p* dynamic marking.
- System 5:** The melody in the treble staff has a *f* dynamic marking. The bass staff has a *p* dynamic marking.
- System 6:** The melody in the treble staff has a *f* dynamic marking. The bass staff has a *p* dynamic marking.

1.

1.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a treble clef and a key signature of one flat. The voice part begins with a treble clef and a key signature of one flat. The piano part has a first ending bracketed with a "2." above it. The voice part has a first ending bracketed with a "2." above it. The piano part has a dynamic marking of *p* (piano) under the first measure of the second ending. The voice part has a dynamic marking of *f* (forte) under the first measure of the second ending. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign.

2.

p

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a prominent melody in the right hand, with the left hand providing harmonic support. The melody is characterized by a series of eighth and sixteenth notes, creating a gentle, flowing line. The piano part begins with a soft dynamic marking of *mf* (mezzo-forte). The score is presented in a clear, legible format, with the lyrics of the song written below the voice staff.

Waltz D. C. al Fine.

Waltz D. C. al Fine.

binding tasteful, and the illustrations numerous and well executed. These latter—not less than a hundred and thirty-seven—consist, a few examples of mediæval notation excepted, of portraits, representations of musical instruments, and reproductions of pictures and title-pages. We cannot speak of the letterpress with the same unqualified praise; indeed, the early chapters are swarming with mistakes, and nothing short of re-writing could make the first one acceptable. The author in speaking of mediæval music makes positive statements where the most learned must confine themselves to hesitating surmises, and tries to explain things which, it would seem, he does not understand himself. And, again, we have statements so vague that it is impossible to say whether they are right or wrong, whether they apply to this or that century, to this or that epoch of the art. Happily, matters improve as we proceed. Once through the first 100 or 125 pages, we can read on, if we know something of musical history, without being too often or too rudely shocked, and, if we know nothing or little about it, with some instruction. It is evident that the author takes an interest in old books and music, and likes to look at them and dip into them. It is not quite so evident that he thoroughly studies and masters them. As is the case with most popular histories, the present one contains a certain amount of names, dates, anecdotes, and titles, but infinitely little about music itself. The fact is, to write a really satisfactory short history of so extensive a subject requires an intimacy of acquaintance with it, a fulness of knowledge of it, which those who usually undertake the task rarely possess. We have not space for long discussions, and need not dwell on inaccuracies which may be slips of the pen or misprints; but we are in duty bound to give some instances of the author's objectionable teaching:—(1) "The meistersingers answered to the professional musicians or minstrels" (page 18); (2) in the clavichord the strings were set in vibration by "the plucking of a slip of quill on a 'jack'" (pages 51, 52); (3) Tartini "discovered 'the third sound,' that is, when thirds or fifths are played on a violin or other instrument capable of sustaining the sound perfectly in tune, and with some force, a resultant sound will be heard which is an octave below the lowest of the notes sounded."

Concerts.

By J. B. K.

PHILHARMONIC SOCIETY.

THE fifth Philharmonic Concert of the season proved not nearly so attractive nor so well attended as its three predecessors, when the works of those eminent composers P. Tchaikowski, Charles Widor, and Edvard Grieg, were brought out under their respective conductorship with unusual success. Mr. Silas's *Three Mythological Pieces* (first time), although a musicianly work, are hardly quite up to a Philharmonic standard. Nor was Beethoven's Symphony in C minor and R. Wagner's *Siegfried Idyll* a happy choice, the former having just been given at the famous Richter Concerts, whilst the performances of Wagner's music by that band are beyond the reach of successful competition from any other London orchestra. Hence the interest of the concert centred in the magnificent execution by the famous pianist Frau Sophie Menter of Liszt's enormously difficult and not a little fantastic Concerto in A, followed as an encore by an admirable performance of the same composer's equally trying arrangement of the March from Fr. Schubert's

Hungarian Divertissement, à quatre mains. Madame Fursch-Madi showed excellent dramatic expression, but had to force her upper notes, in the delivery of Beethoven's slightly antiquated *scena ed aria*: "Ah! Perfido." Mr. Silas conducted his own work, and Mr. Frederic H. Cowen the rest of the music.

A propos of the performance of Beethoven's C minor Symphony at the Richter Concerts, the eminent conductor has been taken to task by a contemporary for beating the three opening quavers as a triplet! Can there be anything more ridiculous, except indeed the addendum, that there should be an accent on the second quaver, and the tempo be beaten by four? The last-named suggestion might possibly be recommended as an athletic exercise, or as a warming process during the cold weather.

At the sixth concert the Norwegian Johan Svendsen made his bow as composer, and conductor of these concerts for the remainder of the season, who, although in neither capacity quite on a par with his countryman Edvard Grieg, whose appearance at a previous concert had created such almost unprecedented enthusiasm, was nevertheless a very welcome guest. His Symphony in D, Op. 4, was not a happy choice, the subject-matter being often quaint, not to say grotesque, but almost throughout too flimsy for symphonic treatment; whilst the scoring seemed tentative and ineffective, the best portion of the work being the melodious opening theme of the Andante and the Allegro Scherzando, where the Northern fancy, which pervades the work, finds its fullest scope. Why one of the same composer's riper and very charming Norwegian Rhapsodies was not brought forward, instead of this juvenile and hasty composition, it is not easy to understand.

A more attractive, spontaneously melodious, picturesque, and excellently-scored work proved J. F. Barnett's *Pastoral Suite*, conducted by the composer, its obvious purpose to please in a graceful and refined manner being perfectly realised. Another mistake was the introduction of the blind pianist, Mr. Alfred Hollins, for the performance of Beethoven's great Pianoforte Concerto in E flat, since Mr. Hollins's correct but passionless interpretation of the work, with a somewhat hard touch, is no equivalent for numerous wrong notes. With every sympathy for the executant's dire affliction, we might on this principle expect the one-armed Hungarian pianist at a future Philharmonic Concert. How Mrs. Hutchinson could select an air from Auber's *Le Serment*, written in Donizetti's worst bravura clap-trap, and moreover totally unsuited to this in many respects excellent vocalist's style, is another unfathomable mystery.

The lack of genuine interest on the above-named occasions was, however, largely compensated by the genuine attractions of the seventh and last concert, including, in addition to the ever-popular *Sinfonia Pastorale* by Beethoven, A. C. Mackenzie's Scotch Rhapsodie, No. 1, in G minor, in which the composer (who conducted his own work), stimulated by the musical elements of his native country, is at his best. Frau Sophie Menter gave a magnificent rendering of Rubinstein's beautiful Pianoforte Concerto in G; and the Austrian violinist Fräulein Soldat repeated the marked success previously achieved at a "Bach Choir" Concert—successes all the more significant because gained with Brahms' Violin Concerto, which contains so much for the connoisseur and so little for the general audience to admire.

Last, but not least, Herr Carl Mayer, baritone of the Opera at Cologne, displayed in the delivery of an Aria from Spohr's *Jessonda* and Lieder by Schubert and Schumann, a voice so powerful in volume and yet mellow,

so eminently sympathetic and flexible, so even in its extensive compass, combined with such artistic finish and varied powers of expression as has not been heard for many a day in our concert-rooms. Let us hope that this flying visit will be succeeded by a stay of longer duration at the earliest possible opportunity. The Lieder were tastefully accompanied by Herr Francesco Berger, the zealous hon. sec. of this time-honoured Institution. It is pleasant to record that the financial success has been commensurate with the unusual artistic merits of the (76th) season.

RICHTER CONCERTS.

IN addition to a selection of more or less familiar yet highly-interesting works excellently given under Hans Richter's electrifying *bâton*, these favourite concerts introduced several orchestral works, and one performer, to a first hearing in London. The former were Liszt's *St. Francis of Assisi preaching to the Birds*, which, being scored by Felix Mottl with almost comically realistic effects, might with advantage have remained untouched as an original pianoforte solo for the benefit of those possessed with the enviable gift of enjoying this class of music, and A. C. Mackenzie's overture to *Twelfth Night*, a clever, bright, and animated piece of workmanship without any special melodic interest.

The above-mentioned *débutant* was Henri Marteau, whose execution of Max Bruch's fine Violin Concerto in G, Op. 26, evidenced a pure and sympathetic tone, an almost faultless *technique*, and good expression. Taking the youth (about 16) of this new caterer for public favour and English guineas into consideration, good things may be expected from his future artistic career.

HÄNDEL SOCIETY.

THE Händel Society concluded its present season with one of its most successful concerts. The praise implied by this remark is the more significant, considering that C. V. Stanford's magnificent but exceedingly difficult cantata *The Revenge* formed the *pièce de résistance*; and a more worthy association among modern native composers with the great composer from whom this excellent Society borrowed its name could not possibly be found. Another noteworthy association, personally sought in vain by the humble and retiring Johann Seb. Bach with the somewhat haughty and imperious Händel during their lifetime, was musically realised at this interesting concert by a performance of the Leipzig Cantor's wonderfully impressive cantata, *God's Time is the Best*, whilst Händel himself was represented by an excellent rendering of a Concerto for two Violins and Violoncello, by Miss L. M. Nunn, Hon. Edward Thesiger, and Miss G. Nunn—a fitting contrast to Bach's sombre work being afforded by Mozart's bright and cheery Litany in B flat, which succeeded it. The soli were most effectively given by Mrs. Howard Tooth and Mr. John Probert; and all parties concerned, including its zealous conductor, Mr. F. A. W. Docker, may be justly congratulated on the termination of the sixth season of what must now be considered one of the most prominent musical amateur societies in the kingdom.

SARASATE CONCERTS.

So great was the crowd eager to admire that remarkably clever and exceptionally fortunate violin virtuoso Señor Pablo Sarasate at his successive four concerts at St. James's Hall, that a farewell concert, with a popular

programme, including Beethoven's and Mendelssohn's Concerti, had to be given. A praiseworthy feature of this artist's performance is the introduction of new or rarely-heard works of important dimensions, as *p.e.* Lalo's "Symphonie Espagnole," Max Bruch's clever "Fantaisie Ecossaise," Suite by Raff, Concerti by Saint-Saëns, Emile Bernard, A. C. Mackenzie, &c.; and although the choice in some instances proved disappointing, a relief from perpetual repetition and a hearing vouchsafed to creative talent is the result. A share in these entertainments was, as usual, allotted to Mr. W. G. Cusins and his excellent band—too large a share, perhaps, as the fashionable audiences which throng these concerts come to hear Sarasate, and not entire symphonies and other lengthy orchestral selections.

PIANOFORTE RECITALS.

NOT being gifted with the ubiquity of the "Diable boiteux" we can only refer to the most important of the numerous Pianoforte Recitals which have recently claimed attention. That the pianoforte is not the most satisfactory of solo instruments is well known, for its "timbre" is inferior to that of some others, and its melody is necessarily more or less disjointed and lifeless, whilst say the violin or violoncello can be made the medium for the expression of the performer's inmost feelings almost with the perfection of the human voice itself; and although it has been well observed that that very imperfection of the pianoforte stimulates the human fancy to supply the void and hence points to the ideal, yet the monotony of a lengthy performance on the clavichord is undoubted, and can only be relieved either by a performer altogether "hors ligne," or by the charm of interesting novelty in the programme.

That Hans von Bülow—who as has been pithily remarked, plays with the orchestra like on a piano and on the piano like with an orchestra, so well he succeeds in defining the component parts of a whole—is such an exceptionally gifted artist needs no telling. His performance is as conspicuous as ever for intellectuality of the highest order, exquisite refinement of expression, a complete merging of the executant into the composer's individuality combined with masterly technique and a memory absolutely phenomenal. Yet even in von Bülow's case, a programme varied with some unfamiliar music would have been greatly preferable to a series of no less than 18 sonatas, five sets of variations, the fantasia, Op. 77, and the rondo, Op. 129, by Beethoven, of which the four recitals just given, comprising the composer's latest works of the kind, exclusively consisted. To take in such doses of Beethoven at a time must have proved almost as trying a feat to many listeners as to the performer himself.

Remarkable in another sense were likewise Frau Sophie Menter's two Pianoforte Recitals, who again made good her title to a Liszt player *par excellence*, by a perfect conception of the master's intentions, a maestria of the keyboard rivalled by few, and a muscular power of execution attained perhaps by none of the fair sex, as one of the essentials in an adequate rendering of Liszt's original pianoforte pieces, and version or perversion of Franz Schubert's songs and similar music.

The clever and graceful pianist, Madame de Pachmann, performed a selection of music, for the most part in admirable style, at her own Recital, some of her chief hits being made with Ferdinand Praeger's spirited *Freudenwalzer* and Liszt's *Waldesrauschen*, which is tantamount to saying that her executive powers are of a very high order. Madame de Pachmann cannot, be

commended to the same extent for her new pianoforte and violin Sonata in E minor, as for the charming set of variations brought out last year. Indeed, the adagio, which is a beautifully conceived and sustained melody, seems to be the *raison d'être* of the whole work, the thematic invention in the other movements, excepting the trio to the scherzo, being somewhat meagre in comparison to the no doubt very clever elaboration bestowed upon them. Some exceptionally awkward passages might, especially for the stringed instrument, properly have been avoided in a chamber work. Herr Richard Gompertz joined in the Sonata.

Herr Max Vogrich, pianist, who announced two Recitals in conjunction with Mme. Alice Rees-Vogrich, soprano, at Steinway Hall, proved himself at once a genuine artist by a magnificent rendering—the best we remember—of R. Schumann's Sonata, Op. 11, in F sharp minor. If just a shade more impetus might perhaps here and there have been desirable, on the other hand the meaning of this wonderfully original and complex work was detailed with rare artistic grasp to the minutest *nuance*, the whole performance being pervaded by the charm of true poetry. The pianist's bravura displayed in some other pieces is brilliant, and his own compositions are marked by musicianly feeling with some excellent points both in a melodic and harmonic sense. Madame Rees-Vogrich sings with good expression, and a bright, if not voluminous voice. She should, however, guard against dragging the time occasionally from overstrained sentiment.

MISCELLANEOUS CONCERTS.

MR. AND MRS. HENSCHEL again gave two of their Vocal Recitals at Princes' Hall, which by their high artistic value have for some seasons past laid just claim to the attention of musical London in the best sense of the term. The programmes again travelled over a wide range of vocal music of every principal school, both ancient and modern, from Bach and Handel's happily obsolete florid style to the poetical lyrics by Schubert and Mr. Henschel's own duets and songs, some of which, notably the exquisite "Spinning-wheel Song," proved by no means the least attractive and valuable features of these concerts. Both singers once more exhibited their perfect taste and skill in the performance of all these, Mrs. Henschel's voice seeming, perhaps in consequence of the repose necessitated by her illness, brighter and fresher than ever, whilst Mr. Henschel repeated that remarkable *tour de force* of accompanying the whole of the music, both songs and duets, on the pianoforte without book.

HERR JOSEF LUDWIG and Mr. W. E. Whitehouse, the well-known professors of the violin and violoncello respectively, opened a series of four interesting Chamber music Concerts. Among numerous items of interest, Madame Haas and Mr. Whitehouse may claim the credit of a first, and at the same time excellent, public performance of E. Grieg's beautiful but equally difficult Sonata for Pianoforte and Violoncello, having, as far as we know, only been played once before at Mr. E. Dannreuther's semi-private musical evenings, the remarkable purity of intonation and lightness of bow on the part of the cellist being especially noteworthy. The exceedingly clever and youthful pianist, Jeanne Douste, joined in Haydn's Trio in E at the succeeding concert. Mention is also due to a finished rendering of Brahms' String Sextet in G, Op. 36, which alone would suffice to stamp Brahms as a great composer. High-class vocal selections were added by Miss Bertha Moore (soprano) and Miss Lena Little (contralto). Herr Heydrich acted as an efficient accompanist.

THOSE favourite vocalists, Miss Louise Phillips and Miss Marguerite Hall (fresh from her successes at Florence) again exhibited their artistic taste both in the selection and (with the assistance of Mr. William Nicoll and Herr Henschel) the rendering of a programme of exceptional interest, including a complete catalogue of unfamiliar works of genuine value by Schubert, Löwe, Dvůrak, Gröndahl, Pessard, Mackenzie, A. Goring Thomas, Mary Carmichael, &c., whilst not a single commonplace piece marred the enjoyment of a vocal concert which might serve as a model to other entertainments of the same class. Madame Frickenhaus and Miss Emily Shinner added their valuable aid on the piano and violin respectively, and Miss Mary Carmichael and Herr Frantzen officiated as unimpeachable accompanists.

THE same features of excellence in the selection of the music and its performance were eminently conspicuous in the vocal recital given by the Misses Liza Lehmann and Lena Little, who indeed stand in the front rank of resident sopranos and contraltos respectively in their own genre or rather genres, for their vocal and linguistic powers enable the combination of many schools: German, French, Italian, and English, in the original tongue, in their extensive *répertoire*. Among much of prominent merit one of the gems of the evening was Miss Lena Little's exquisite rendering of A. Sullivan's pathetic "Willow Song," and D'Albert's captivating "Das Mädchen und der Schmetterling;" and Miss Liza Lehmann may be specially complimented on her own exceedingly graceful and dainty songs: "If thou wilt" and "Im Rosenbusch." Herr Carl Mayer (from Cologne) displayed those exceptional merits referred to in our notice of the Philharmonic Concerts, proving himself a "Liedersänger," and accomplished artist of a very high order. Mr. Barton McGuckin, chiefly associated with opera, likewise distinguished himself to a degree probably unexpected by many as an interpreter of rarely heard Lieder by Schubert and Mendelssohn; and Mr. Thorndike added in his well-known manner a few elegant songs by M. V. White. Such a rare combination of fine voices associated with genuine artistic culture afforded a treat of a high order to an appreciative audience.

THE Belgian violinist, Ovide Musin, again justified his reputation as a brilliant virtuoso at his Orchestral Concert, making a special effect with his own Caprice, No. 2, whilst L. Damrosch's "Concertstücke in form of a Serenade," though written pleasantly enough in the French style, proved disappointing.

A *débutant*, Herr Max Heinrich, displayed a bass voice of a sympathetic and sonorous *timbre* in the lower registers, and good expression in the delivery of Schubert's *Ständchen* (but why select a tenor song?) and *Der Aufenthalt*, rendered almost unrecognisable by Signor Bisaccia's accompaniment, who, whilst perfectly at home in operatic music, seems to know little about Schubert. Besides the orchestral accompaniments, excellent performances were given of Beethoven's Symphony in A, No. 7, and Liszt's fascinating and magnificently scored first Hungarian Rhapsody in F, by a select band under Walter Damrosch's intelligent conductorship.

Musical Notes.

THE Paris Opéra is still stagnating. Of the Opéra-Comique we have to record revivals of Grétry's *L'Épreuve villageoise* and Flotow's *L'Ombre*. The former had not been heard for nearly twenty years. At the same house was also produced a novelty, the one-act comic opera,

Le Baiser de Suzon, of which Pierre Barbier is the librettist and Hermann Bemberg the composer. The latter is one of the few happy mortals who enter on the musical career under as favourable circumstances as Meyerbeer and Mendelssohn. As to the music, it seems to be—if we understand the circumlocutory verbiage of the critic of the *Ménestrel*—neither exceedingly good nor particularly bad. M. Paravey has accepted for performance at the Opéra-Comique Rosenlecker's *Online*, which has already passed the ordeal of public performance at Liège. Plans for the new Opéra-Comique are still multiplying, with no other result than that of making confusion worse confounded.

THE performance of Verdi's *Requiem* in commemoration of the destruction by fire of the Opéra-Comique did not come off, the Archbishop of Paris's permission not being obtainable.

CAMILLE SAINT-SAËNS has returned from Algiers with his opera *Ascanio* finished—i.e., finished with the exception of the instrumentation. It will be brought out during the Exhibition of 1889.

TERESINA TUA is said to have been studying Bach under Massart at Paris during the interval between her return from America and her settlement in Berlin.

THE twenty-fifth meeting and music festival of the Allgemeine Deutsche Musikverein, held at Dessau, was not so successful as previous ones. Both the choice and execution of the works that were heard left much to be desired. In the choice of works the aims of the society were not sufficiently kept in view, and the imperfect execution can only in part be attributed to accidents that could neither be foreseen nor remedied. For although several soloists announced their inability to attend at a late date, there was time enough to find substitutes. But the worst feature was the insufficiency of chorus and orchestra, which consisted almost solely of the local forces. None of the performances gave so much satisfaction as those of Riedel's choir (of Leipzig), under Prof. Dr. Carl Riedel's direction, which executed a number of purely vocal works (Palestrina, Cornelius, &c.) and took part in the rendering of Beethoven's *Missa solemnis*. Among the new works performed were a violin concerto by Lassen, a sonata for piano and clarinet by Draesecke, a pianoforte quintet and fantasia and fugue for the organ by Albert Becker, a symphony (in F minor) and the cantata *Die Grablegung Christi* by Klughardt, and an organ sonata by Theophil Forchhammer; among other compositions were specimens by Berlioz, Liszt, Wagner, Cornelius, and Bronsart. Capellmeister August Klughardt was chief conductor. Of soloists we may mention the violinist Halir (of Weimar), and Stavenhagen, the pianist.

CAPPELLMEISTER SUCHER took up his position at the Berlin Opera-house on the 1st of June, and has begun the preparatory rehearsals for *Die Götterdämmerung*, which is to be produced after the summer vacations.

AT Kroll's Theatre (Berlin), the young American singer Miss Howe made a favourable impression with her *début* as Amine in *Die Nachtwandlerin* (*La Son-nambula*). Madame Joachim and Madame Grossi are delighting the audiences in various parts, and the Polish tenor Mierzwinski carries them altogether off their feet.

CAPPELLMEISTER DEPPE has given up the direction of the Symphony Concerts of the Royal Court Band at Berlin.

A THREE-ACT opera, *Der Sturm*, by Urspruch (the libretto after Shakespeare's *Tempest*), was produced with great success at Frankfort on May 17.

EUGENE D'ALBERT is at work on the composition of an opera of which he has himself written the libretto.

BERLIOZ's *Requiem* was performed at Carlsruhe by a choral and orchestral force of 600 executants under the bâton of Felix Mottl.

DURING the season 1887-8 there were given at the Cologne Theatre 89 performances of plays and 143 of operas. These latter consisted of 44 different works (operas and operettas), among which six were novelties (three operas and three operettas).

A MUSIC Festival was held at Stuttgart on June 21-23. The orchestra numbered more than 100 players, and the whole body of executants more than 500. The first day brought Handel's *Joshua*, and the third, Schumann's *Paradise and the Peri*. The chief soloists were Joachim, Julius Klengel, E. d'Albert, Mlle. Spiess, Mme. Schmidt-Köhne, Milde, and Mikorey.

DURING the time of the Exhibitions which will take place at Munich this summer the court theatres promise to offer visitors something worthy of their attention. In the way of opera: Wagner's *Die Feen*, Verdi's *Othello*, Zöllner's *Faust*, Weber-Mahler's *Die drei Pintos*, Cornelius' *Der Barbier von Bagdad*, and, besides all the great works of Wagner, the usual classical repertory of Gluck, Mozart, Beethoven, and Weber. In the way of spoken drama: Kalidasa's *Urvashi* and Goethe's *Faust* (inclusive of Prologue in Heaven and Walpurgis night, and with music by Max Zenger). The first performance of Wagner's *Die Feen* is to be on the 19th of July.

ON May 20 a well-prepared performance of Gevaert's *Quentin Durward* gave much pleasure at the Weimar Theatre.

FROM Leipzig is announced the death, on June 3, of Professor Dr. Carl Riedel, the founder and conductor of the famous Riedel'sche Gesangverein, and President of the Allgemeine Deutsche Musikverein. He was a true, honest man and artist, and as such will be deeply mourned for by his many friends and all lovers of music.

THE death (at Leipzig, on May 18) of the *littérateur* Hermann Hirschbach will recall to the minds of the readers of Schumann's writings this great musician's and critic's admiring notices of some of his contemporary's compositions. Hirschbach left the musical career in disgust. Had he persevered, would he have triumphed, and become a Wagner in the department of instrumental music? And, to ask a more important question, What is the real value of his quartets, quintets, septet, octet, and orchestral works? Has he been judged by the world or only ignored?

AT St. Petersburg died the composer and writer on music, Constantin de Haller; at Bremen, the composer, Oscar Bolck, many years Musikdirector at the Leipzig Theatre.

JOHN FRANCIS BARNETT's *Ancient Mariner* was performed at the Oxford Commemoration on June 18th.

THOSE of our readers who take an interest in musical instruments will thank us for drawing their attention to two interesting articles on the musical instruments at the Glasgow Exhibition which appeared in the *Glasgow Herald* of June 8 and 11.

WE are authorised by Herr Xaver Scharwenka to contradict the report that he is going to America as Musical Director of the Cincinnati College of Music. Neither Xaver Scharwenka nor his brother Philipp intend leaving Berlin.

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